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Rehearsal Script:

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BBC-1 - Colour

"DOCTOR WHO"

SERIAL 5H

EPISODE 1 'The Gamble With Time'

by

David Agnew

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Make-Up Artist .....	JEAN STEWART

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"DOCTOR WHO" EPISODE ONE 'THE GAMBLE WITH TIME'

CAST:

SCAROTH (Count Scarlioni)  
THE DOCTOR (+ Film)  
ROMANA (+ Film)  
KERENSKY  
HERMANN  
DUGGAN (+ Film)  
GUIDE  
COUNTESS SCARLIONI

NON-SPEAKING:

ARTIST  
CAFE PATRON  
CAFE CUSTOMERS  
LOUVRE PASSERS-BY  
SEVERAL HENCHMEN

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SETS:

Int. Command Deck, Spaceship  
Int. Laboratory  
Int. Cafe  
Int. Louvre Gallery  
Int. Chateau Library  
Int. Corridor Outside Library

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TELECINE:

Ext. Observation Platform, Eiffel Tower  
Ext. Base, Eiffel Tower  
Ext. Cafe, Paris  
Ext. Louvre Gardens  
Ext. Paris Streets

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MODEL FILM:

Sephiroth Spaceship Take Off And Explosion

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"DOCTOR WHO"

EPISODE 1 'The Gamble With Time'

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TELECINE 1:

SUPOSE CAM: Opening  
Titles:

END TELECINE 1.

1. INT. COMMAND DECK. DAY.

(IN EFFECT THE  
CONTROL MODULE OF  
A SEPHIROTH SPACESHIP  
- A "BUBBLE" SHAPE,  
AND WE ARE IN THE  
COMMAND DECK AREA, WHICH  
IS VERY SMALL AND  
CRAMPED.

SEATED AT THE CONTROL  
CONSOLE IS SCAROTH, THE  
PILOT OF THE SHIP.



THE VOICES WE HEAR  
APART FROM HIS OWN,  
ARE COMING VIA AN  
INTERCOM FROM OTHER  
PARTS OF THE SHIP)

FIRST VOICE: Twenty soneds to Warp  
Thrust.

SCAROTH: Confirmed.

SECOND VOICE: Thrust against planet  
surface set to power three.

SCAROTH: Negative. Power three too  
severe ...

SECOND VOICE: Scaroth, it must be  
power three. It must be.

SCAROTH: Warp thrust from planet  
surface is untested. At power three -  
it is suicide - advise...

FIRST VOICE: Ten senods to Warp Thrust.

SCAROTH: Advise!

SECOND VOICE: The Sephiroth are in  
your hands. Without secondary engines  
we must use our main Warp Thrust. You  
know this, Scaroth. It is our only  
hope. You are our only hope.

(THROUGHOUT THIS WE  
PAN UP FROM THE HANDS  
- WHICH ARE THE ONLY  
PART OF SCAROTH WE  
HAVE SEEN - TO HIS  
FACE. ALIEN, GREEN,  
WITH ONE EYE TO THE  
SIDE OF HIS FACE AND  
ONLY A VESTIGE OF A  
NOSE AND MOUTH.



AS FAR AS HE CAN,  
HE SHOWS TENSION  
AND SOME CYNICISM)

SCAROTH: And I am the only one  
directly in the warp field! I know  
the dangers -

FIRST VOICE: Three, two, one ...

SCAROTH: What will happen if ...

FIRST VOICE: Full power.

(ENGINE NOISE  
RISES TO A  
CRESCENDO.)

SLOW MIX TO COLOUR  
DISTORT.

(Note: No Earthquake  
Effects)



TELECINE 2:

CUT TO TELECINE - The  
"Bubble" starts to rise,  
starts to diffuse and  
change shape.

END TELECINE 2.



2. INT. COMMAND DECK.

(DISTORT CONTINUED.)

SCAROTH STARTS  
TO WRITHE IN AGONY.  
HIS IMAGE STARTS TO  
SPLIT FROM ITSELF.  
REPEATED. AS THIS  
EFFECT HAPPENS, WE  
HEAR THE DISTORT  
VOICES)

VOICES: (TOGETHER) Help us, Scaroth,  
help us ... The fate of the Sephiroth  
is with you ... Help us ... You are  
our only hope ...

(THE IMAGES OF  
SCAROTH BECOME  
MORE AND MORE  
DISTORTED, THE  
VOICES MORE AND  
MORE DIFFUSE AND  
INDISTINCT, ENDING  
IN A VIRTUAL  
WHITE-OUT)



TELECINE 3:

We are on the 'Tourists' platform on the Eiffel Tower. The DOCTOR and ROMANA are gazing over the panoramic view.

This line is delivered without our knowing where we are - suggest a CU DOCTOR and then a massive ZOOM OUT to counterpoint the mundaneness of the line.

THE DOCTOR: Nice, isn't it?

THE DOCTOR: And such a good view from here.

ROMANA: It's not quite as you described it.

THE DOCTOR: Oh?

ROMANA: No ... So much better.

Reaction DOCTOR.

THE DOCTOR: It's the only place in the Universe where you can really relax.

ROMANA: Ah! That bouquet!

THE DOCTOR: What Paris has is an ethos ... a life ... a ...

ROMANA: Bouquet.



THE DOCTOR: A spirit about it that must be savoured. Like a wine it has a ...

ROMANA: Bouquet.

THE DOCTOR: Bouquet. Exactly. Just like a good wine. You have to pick one of the vintage years.

ROMANA: What year is this? I forgot to check.

THE DOCTOR: Ah, yes, well, it's 1979 actually. More of a table wine shall we say? The randomiser is a very useful device, but it lacks true discrimination. Shall we sip it and see?

ROMANA: I'd be delighted. Shall we take the lift or jump?

The DOCTOR sucks a finger and sticks that finger in the air.

THE DOCTOR: (DECISIVELY) The Lift.

Ext. Base Of Eiffel Tower.

The DOCTOR and ROMANA step out leisurely and walk along the street.

ROMANA: Where are we going?

THE DOCTOR: Are you speaking philosophically or geographically?

ROMANA: Where are we walking to?



THE DOCTOR: Lunch.

ROMANA: Lunch?

THE DOCTOR: I know a little bistro  
where they do a coq au vin that'll  
curl your hair.

END TELECINE 3.



3. INT. KERENSKY'S LAB. DAY.

(BENCHES FULL OF  
EQUIPMENT.

ESTABLISH KERENSKY  
AND COUNT SCARLIONI  
ENTER HAVING HEATED  
DISCUSSION.

KERENSKY IS SHORT,  
FAT AND BENIGN -  
IN APPEARANCE.

SCARLIONI IS  
AUTOCRATIC AND  
SEVERELY SUAVE)

KERENSKY: But I can proceed no further,  
Count. Research costs money. If you  
want results we must have the money.

SCARLIONI: I assure you Professor,  
money is no problem.

KERENSKY: So you tell me Count  
Scarlioni, so you tell me every day,  
money is no problem. What do you want  
me to do about these equipment invoices,  
write "No problem" on them and send  
them back?



COUNT: (REASSURINGLY) Will a million francs ease the immediate cash flow problem?

(HE PULLS OUT A  
WAD OF NOTES AS  
FAT AS A COOKBOOK  
AND HANDS  
MOST OF THE  
THEM OVER.

KERENSKY REACTS  
WITH RELEIF  
AND PLEASURE )

KERENSKY: Yes Count, that will help admirably, but I will shortly need a great deal more.

COUNT: Of course Professor, of course, nothing must stand in the way of the work!

(HE CROSSES TO A  
FAR CORNER OF  
THE LAB, AS  
KERENSKY RESUMES  
WORK ON HIS  
EQUIPMENT.

HE PULLS A BELL  
ROPE, AND HERMAN  
ENTERS.

HE IS TALL, WITH  
A HIGHLY DOMED  
FOREHEAD AND A  
THICK MOUSTACHE)

HERMANN: Sir?



(COUNT QUIETLY, SO  
THAT KERENSKY  
DOESN'T HEAR  
THOUGH HE IS  
TOO ENGROSSED  
TO NOTICE  
ANYWAY)

COUNT: The Gainsborough didn't  
raise enough. I think we'll have  
to sell one of the Bibles.

HERMANN: Sir?

COUNT: Yes, the Gutenberg.

HERMANN: I think we should tread  
carefully sir, it would not be in  
our interests to call too much  
attention to ourselves. Another  
rash of priceless treasures on  
the market...

COUNT: I know Hermann, I know!  
Sell it...discreetly.

HERMANN: Discreetly sir? Sell a  
Gutenberg bible discreetly?

COUNT: Well, as discreetly as  
possible Hermann. Just do it will  
you?

HERMANN: Yes sir, of course sir.

(HERMANN EXITS.

COUNT SCARLIONI RETURNS  
TO KERENSKY)



COUNT: Good, Professor, excellent.  
I hope we are now ready to perform  
the next test on the equipment.

KERENSKY: In two minutes Count,  
just two minutes.

(COUNT SCARLIONI  
TAPS HIS FINGERS  
ON THE BENCH  
IN MILD IMPATIENCE)



4. INT. CAFE IN MONTMARTRE. DAY:

(THE DOCTOR IS  
SITTING AT A  
TABLE WITH  
ROMANA.

THEY ARE LOOKING  
HAPPY AND  
RELAXED.

SUDDENLY THE  
DOCTOR GRASPS  
ROMANA'S ARM,  
AND SPEAKS IN  
AN URGENT  
WHISPER)

THE DOCTOR: Don't move!

(ROMANA FREEZES,  
WORRIED OUT OF  
THE CORNER OF  
HER MOUTH)

ROMANA: Why? What's the matter?

THE DOCTOR: You might destroy a  
priceless work of art!

ROMANA: What?

THE DOCTOR: That man over  
there. No! Don't look!



ROMANA: What's he doing?

THE DOCTOR: Sketching you.

ROMANA: (EXCITING) Is he?

(SHE TURNS ROUND  
TO LOOK.

AS SHE DOES SO,  
SHE KNOCKS OVER  
A BOTTLE WHICH  
SPILLS ON THE  
TABLE.

THE ARTIST LOOKS  
VERY IRRITATED,  
SCRUMPLES UP THE  
DRAWING, THROWS  
IT AT THEM AND  
STALKS OUT)

THE DOCTOR: I told you not to look  
round!

ROMANA: But I just wanted to see!

THE DOCTOR: Well, it's too late,  
he's gone now.

ROMANA: Pity, I wonder what he  
thought I looked like.

THE DOCTOR: Well he threw the  
drawing over here, we can see how  
far he... (Cont...)

(HE IS SUDDENLY SURPRISED  
TO SEE THAT THE  
PIECE OF PAPER WHICH  
HAD LANDED ON  
THE TABLE IS NO  
LONGER THERE.



HE GLANCES ROUND  
AND IS ASTOUNDED  
TO SEE THE  
YOUNG ARTIST  
SITTING THERE  
SKETCHING.

THERE IS A  
WEIRD SOUND  
EFFECT, A SORT OF  
UNREAL HUM, AND  
THE DOCTOR LOOKS  
VERY PAINED AND  
HAGGARD.

THE BOTTLE IS  
STANDING AGAIN.

NOTHING HAS BEEN  
SPILT)

THE DOCTOR: (cont) Romana! He's  
there again!

(ROMANA IS  
REACTING TO  
WINE BOTTLE)

ROMANA: What?

THE DOCTOR: The artist? We just  
saw him walk out, but he's still  
there!

(ROMANA TURNS  
ROUND SHARPLY TO  
LOOK.

SHE KNOCKS OVER  
THE BOTTLE.

THE ARTIST REGISTERS  
IRRITATION ANEW,  
SCRUMPLES UP  
THE SHEET AND  
THROWS IT AT  
THEM)



ROMANA: Doctor! What's happening?

THE DOCTOR: I don't know, it was...  
as if time slipped a groove for a  
second.

ROMANA: Well I'm going to have a  
look.

(SHE GOES TO PICK  
UP THE DISCARDED  
SKETCH .

THE DOCTOR  
MAKING AN EFFORT  
TO REGAIN HIS  
COMPOSURE AND  
GOOD HUMOUR,  
HE SNATCHES  
THE PAPER BEFORE  
SHE CAN REACH IT)

THE DOCTOR: Aha! No, I'll tell you  
what I think of it first.

(ROMANA TAKES THIS  
IN GOOD PART  
BUT IS STILL  
IMPATIENT TO SEE  
IT. THE  
DOCTOR UNSCRUMPLES  
THE PAPER AND  
REGISTERS  
CONSIDERABLE  
SURPRISE)

Good grief. For a portrait of a  
Time Lady that is not at all a  
bad likeness.

(HE SHOWS IT TO  
HER. THE  
ARTIST HAS  
REPRESENTED ROMANA  
AS A CLOCK FACE)



ROMANA: That's extraordinary!

THE DOCTOR: Yes, isn't it?

(A NOTE OF WORRY  
COMES INTO  
ROMANA'S VOICE)

ROMANA: But I wonder why he did  
it like that?

THE DOCTOR: What do you mean?

ROMANA: The face of the clock is  
fractured.

THE DOCTOR: Yes...it looks almost  
like a crack in time...

(HE SMOOTHES THE  
DRAWING OUT AGAIN.

THE DOCTOR CONTINUES--  
ALMOST OUT OF  
HIS DEPTH)

A...crack...in time...

ROMANA: Let's sit outside shall we?



5. INT. LAB. DAY:

(KERENSKY AND  
COUNT SCARLIONI  
WATCHING MACHINERY  
AS IT HUMS  
AWAY.

WE DO NOT SEE  
WHAT IS CLEARLY  
THE MAIN PART  
OF THE MACHINERY,  
THE PART WHICH  
IS ENGROSSING THEIR  
ATTENTION)

KERENSKY: Time, Count , it will  
take time.

COUNT: (HALF TO HIMSELF) Time; time  
time. (HE SNAPS OUT OF IT)  
Nevertheless Professor a very  
impressive if...flawed demonstration.  
I am relying on you to make  
very fast progress now. The fate of...  
many people is in our hands.

KERENSKY: The world will have  
much to thank you for.

(COUNT CLEARLY  
MEANING SOMETHING  
OF HIS OWN)

COUNT: It will Professor, it  
will indeed. Now! How soon before  
we can run the next test?

KERENSKY: The next one Count?  
Well...

COUNT: I want to see it today!



KERENSKY: Today Count?

COUNT: Yes! Today.

KERENSKY: Count, I think this is wonderful work, but I do not understand this obsessive urgency.

COUNT: Time, Professor, it is all a matter of time.



TELECINE 4:

Ext. Cafe. Day.

THE DOCTOR and ROMANA  
sitting outside the  
cafe, the  
THE DOCTOR knocking  
back a reviving glass of  
mineral water.

THE DOCTOR: I think something's the  
matter with time.

He unfolds the drawing  
again and looks at  
it.

THE DOCTOR: Didn't you feel it?

ROMANA: Just a twinge. I didn't  
like it.

THE DOCTOR: It must be because  
I've crossed the time fields so  
often. No one else seemed to  
notice anything at all. You and  
I exist in a special relationship  
to time. Perpetual outsiders.

ROMANA: Oh don't be so paronoid.

THE DOCTOR: (LOOKING AT THE PICTURE  
AGAIN) Well what do you make of  
that then?



ROMANA: At least on Gallifrey we can capture a good likeness. Computers can draw -

THE DOCTOR: Computer pictures! You sit in Paris and talk of computer pictures! Come on, I'll show you some real pictures done by real people!

ROMANA: But what about the Time Slip?

THE DOCTOR: Oh, let time look after itself. I'm on holiday.

CUT

Gardens of the Louvre.

THE DOCTOR and ROMANA walking towards the Louvre.

THE DOCTOR: There! The Louvre! One of the greatest art galleries in the Galaxy.

ROMANA: Nonsense! What about the Academia Stellaris on Sirius Five?

THE DOCTOR: No, no.

ROMANA: Or the Solarian Pinaquotheque at Strikian?

THE DOCTOR: Oh no.

ROMANA: Or the Braxiotel Collection?



THE DOCTOR: No, no, no, no. This is  
the Gallery. The only gallery  
in the whole of the known Universe  
which has a picture like...

END TELECINE 4



6. INT. LOUVRE GALLERY. DAY:

(WE ARE LOOKING  
AT THE MONA  
LISA)

THE DOCTOR: (EXTRAVAGANTLY) The Mona  
Lisa!

(SEVERAL PASSERS  
BY ARE  
STARTLED BY THE  
DOCTOR'S  
EXTRAVAGANT GESTURE.

ONE MAN IN  
PARTICULAR,  
WHOM WE SHALL  
COME TO KNOW  
AS DUGGAN, LOOKS  
AT HIM  
SHARPLY.

HE IS THE  
EPITOME OF THE  
ENGLISH "GENTLEMAN"  
WHO CAN LOOK  
AFTER HIMSELF.  
HE IS IN HIS  
MID THIRTIES.

A VERY BEAUTIFUL  
WOMAN, WHOM WE  
SHALL COME TO  
KNOW AS THE  
COUNTESS IS,  
AT THE MOMENT,  
ONLY ONE OF THE  
CROWD.

SHE CONSTANTLY  
FIDDLES WITH A  
BRACELET ON  
HER ARM)



ROMANA: (LOOKING AT MONA LISA)  
Yes, it's quite good isn't it?

THE DOCTOR: Quite good! Quite good! One of the priceless treasures of the Universe quite good?

ROMANA: (QUIETLY ASIDE TO THE DOCTOR) The world Doctor the world...

THE DOCTOR: What are you talking about?

(on to page 25)



ROMANA: Not the "Universe" in public Doctor, it only calls attention.

THE DOCTOR: I don't care! This is one of the greatest art treasures of the Universe. Let 'em stare. Let them gawp and gape.

(ROMANA PEERS AT  
THE PICTURE)

ROMANA: Why hasn't she got any eyebrows?

THE DOCTOR:What? Is that all you can say? No eyebrows? This is The Mona Lisa you're talking about! The Mona ... good Lord you're right, she hasn't got any eyebrows has she? You know I never noticed that before.

(THE DOCTOR MOVES  
CLOSER TO THE  
PAINTING TO HAVE A  
GOOD PEER.

THE COUNTESS NOTICES.  
SHE DRAWS HER HAND  
TO COVER THE BRACELET  
SHE WEARS ON THE  
OPPOSITE WRIST.

DUGGAN IS TAKING  
A KEEN BUT CIRCUMSPECT  
INTEREST IN THE  
DOCTOR'S BEHAVIOUR.

AS HE PUTS HIS HAND  
IN HIS POCKET,  
A SLIGHT MOVEMENT OF HIS  
JACKET REVEALS TO US THAT  
HE IS CARRYING A  
REVOLVER.



MEANWHILE WE HAVE  
HEARD THE DRONING  
VOICE OF THE  
GUIDE APPROACHING)

GUIDE: (VOICE) And over here, ladies  
and gentlemen, we have possibly the  
most famous exhibit in this gallery -  
The Mona Lisa - "La Gioconda" painted  
by - Leonardo Da Vinci - 1452-1519.

(THE GUIDE COMES  
UP TO THE  
DOCTOR AND DISCREETLY  
MOVES HIM ON)

(VERY QUIETLY TO THE DOCTOR) Excuse  
me m'sieur, could you move along?  
Other people wish to enjoy this picture.

ROMANA: (TO THE DOCTOR) What did he say

THE DOCTOR: He said ...

(THE GUIDE SEEMS  
TO HAVE GONE BACK A FEW  
PACES, AND EVERYONE  
ELSE IS REPEATING  
THEIR MOVES OF A FEW  
SECONDS BEFORE,  
INCLUDING THE FLASH  
OF DUGGAN'S GUN)

GUIDE: Excuse me, m'sieur, could you  
move along? Other people wish to enjoy  
this picture.

(THIS IS ACCOMPANIED  
BY THE SAME WEIRD  
SOUND EFFECT AS  
BEFORE.



THE DOCTOR REACTS  
AS BEFORE BUT  
APPARENTLY MORE SO.  
HE STAGGERS BACKWARDS  
LOOKING VERY ILL.

ROMANA HAS CLEARLY  
BEEN AFFECTED  
TOO.

THE DOCTOR STAGGERS  
IN AN ALMOST  
EXAGGERATED FASHION  
TOWARDS THE COUNTESS.  
HE FALLS, CLUTCHING  
HER ARM)

THE DOCTOR: So sorry, ma'am, so sorry.

(HE FALLS TO THE  
GROUND, THE COUNTESS'S  
BRACELET IN HIS FIST.  
SHE IS ABOUT TO  
GO FORWARD TO HIM BUT  
DUGGAN RUSHES FORWARD  
AND ELBOWS HIS WAY  
TO THE DOCTOR'S  
SUPINE FORM)

DUGGAN: (VERY COOL) Come on, stand  
back everybody.

(HE HELPS THE  
DOCTOR UP)

Are you alright?

THE DOCTOR: Yes, thanks, just  
bruising my shoulder on your gun that's  
all.

DUGGAN: Don't know what you can  
possibly mean.



ROMANA: Oh don't take any notice of him he's just having one of his funny turns.

THE DOCTOR: Funny turn. The whole world took a funny turn.

(THE COUNTESS HAS NOW  
GESTURED SLIGHTLY  
TO A MAN WHO  
HAS REMAINED DISTANT  
FROM THESE  
PROCEEDINGS. HE NODS.  
SHE EXITS)



7. INT. LAB. DAY.

(THE COUNT AND KERENSKY  
HAVE CLEARLY JUST  
BEEN WATCHING ANOTHER  
EXPERIMENT.

HERMANN IS WITH  
THEM AS WELL)

COUNT: Excellent, Professor, excellent.

PROFESSOR KERENSKY: An unfortunate side  
effect.

COUNT: Not so Professor. The work  
progresses well. Now you must find a  
way of vastly increasing the time span.

KERENSKY: I am not certain, Count.  
Einstein says that ...

COUNT: I am not paying Einstein,  
Professor, I am paying you. Now,  
please continue with the work.

KERENSKY: You are stretching me to the  
limit Count.

COUNT: Only this is true progress ever  
made, you as a scientist should be the  
first to appreciate that Professor.

KERENSKY: I do Count, I do. I  
appreciate many things, I appreciate  
walks in the country, I appreciate  
sleep, regular meals.



COUNT: Hermann, would you please prepare for the Professor half a dozen escargots aux beurre, followed by un entrecote Bourdelaise avec haricots et les pommes saute. Served directly here to the Laboratory. With a bottle of the Chambertin - my own - oh, better make that half a bottle, we wouldn't want anything to get in the way of our work, would we Professor?

KERENSKY: Count, I would really like to get some sleep.

COUNT: Hermann, cancel the wine and bring the Professor some vitamin pills. We must press forward. I shall be upstairs.



TELECINE 5:

Ext. Louvre gardens and  
the Streets of Paris.

A sequence in which  
THE DOCTOR and ROMANA,  
not at their best  
following their experience  
in the Louvre, make their  
way back to the cafe,  
followed in sinister fashion  
by DUGGAN, as much following  
in fact, as we can afford,  
resulting in:

THE DOCTOR and ROMANA reach  
the cafe and sit themselves  
down. The PATRON brings  
them a menu.

ROMANA leaning forward and  
talking in a hushed voice.

ROMANA: Docotor ... you realise we  
were being followed.

THE DOCTOR: Yes, all the way from the  
Louvre, by the idiot with the gun.

ROMANA: (SLIGHTLY DISAPPOINTED) Oh,  
you did notice.

THE DOCTOR: Of course I noticed.

ROMANA: Well what do you think he  
wants? (cont ...)



THE DOCTOR produces  
Heidi's bracelet from his  
pocket and holds it  
up to ROMANA.

ROMANA: (cont) What's that?

THE DOCTOR: It's the bracelet that  
woman I bumped into was wearing.

ROMANA is astonished

ROMANA: What? You mean you stole it  
from her?

THE DOCTOR: (GRINNING BROADLY) Look  
at it.

ROMANA takes it.

ROMANA: But it's ...

THE DOCTOR: A micromeson scanner. She  
was using it to produce a complete  
record of all alarm systems round the  
Mona Lisa.

ROMANA: She wants to steal it?

THE DOCTOR: It's a very pretty  
painting.

ROMANA: This is a very sophisticated  
device for a level five civilisation.

THE DOCTOR: That? That is never a  
product of Earth technology.



ROMANA: You mean an alien wants to steal the Mona Lisa?

THE DOCTOR: It's a very pretty painting.

(ROMANA EXAMINES THE  
BRACELET)

THE DOCTOR: Romana.

ROMANA: (NOT LOOKING UP) Yes?

THE DOCTOR: I think something very odd's going on. For instance you know that man who was following us?

ROMANA: Yes.

THE DOCTOR: He's standing behind me poking a gun into my back.

CAMERA PULLS BACK  
to reveal the truth  
of this.

DUGGAN: Right you two, into the cafe.

END TELECINE 5.



8. INT. CAFE. DAY.

(DUGGAN MARCHES THE  
DOCTOR AND ROMANA  
IN)

THE DOCTOR: Patron! Three glasses of  
water please. And make them doubles.



9. INT. CHATEAU LIBRARY. DAY.

(COUNT SCARLIONI  
AND THE COUNTESS ARE  
IN SOME COMFORT  
BEING SERVED DRINKS  
BY HERMANN)

COUNT: ...and then?

COUNTESS: I followed that fool of a  
detective.

COUNT: Why?

COUNTESS: Reasons.

COUNT: Do not play with me my dear.

COUNTESS: What else have I been doing  
all these years?

COUNT: Following instructions.

(THE COUNTESS SMILES  
AT HIM ARCHLY)

(SMILES) Continue.

COUNTESS: The detective, Duggan. He  
annoyed me. He's stopped watching me  
and started watching the painting.



(COUNT CLICKS HIS  
TONGUE IN  
ANNOYANCE)

COUNT: So he's shown a glimmering of  
intelligence at last. Perhaps we  
should deal with him ... but I think  
he is too stupid to bother us seriously.

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COUNTESS: Except that something else happened today ... In front of the painting.

COUNT: Yes?

COUNTESS: A tall man I had not seen before fainted.

COUNT: (AMUSED) You are getting jumpy my dear. A man can faint if he wants to.

COUNTESS: Except that by the time he hit the ground he had somehow got the bracelet off my wrist.

COUNT: (THUNDERSTRUCK) What! And you let him?

COUNTESS: I had no choice. There was a rush, confusion. Well organised I'm sure.

COUNT: But by the heavens! That bracelet ...

COUNTESS: Don't worry my dear, we will get it back. The matter is in hand even now.

(COUNT, DESPERATELY  
WORRIED, BUT TRYING  
TO ACCEPT HER  
ASSURANCES:)

COUNT: I trust you will be ...

COUNTESS: Discreet? Of course.



10. INT. CAFE. DAY.

(TO CONTRAST WITH  
"DISCREET", INSTANT  
CUT AWAY TO DOCTOR  
AND ROMANA IN CAFE  
WITH THEIR HANDS  
UP.

TWO THUGS ARE  
WAVING GUNS AT  
THEM.

DUGGAN IS ALSO  
STANDING WITH HIS  
HANDS UP)

THE DOCTOR: What bracelet?

(ONE OF THE THUGS  
GRABS HOLD OF THE  
DOCTOR WHILST THE  
OTHER FRISKS HIM.

THEY FIND IT VERY  
QUICKLY.

LE PATRON IS SERVING  
DRINKS UNCONCERNEDLY  
TO OTHER CUSTOMERS.  
IT IS A HALLMARK OF  
HIS CHARACTER THAT  
HE REMAINS TOTALLY  
UNFAZED BY ANYTHING  
THAT HAPPENS IN HIS  
CAFE.

ROMANA TRIES TO STOP  
THE THUG TAKING THE  
BRACELET)

ROMANA: Put that back.

(THE THUG JUST PUSHES  
HER OUT OF THE WAY.



SHE FALLS HEAVILY  
AGAINST A TABLE  
AND ONTO THE FLOOR)

THE DOCTOR: (OUTRAGED) That's a  
loutish way to ...

(THE OTHER THUG  
PUSHES THE DOCTOR  
BACK AND HE DOES  
EXACTLY THE SAME  
THING)

... Behave. Romana ... Romana are  
you alright?

ROMANA: Oh yes, I'm just relaxing  
and enjoying Paris.

(DUGGAN, WHO WE NOW  
REVEAL TO BE STANDING  
OVER THEM WITH HIS  
GUN:)

DUGGAN: Alright, that's enough.  
Very nicely staged but you don't  
fool me.

THE DOCTOR: What are you talking  
about?

DUGGAN: Your men who were in here  
just now.

THE DOCTOR: My men? Those thugs?

DUGGAN: Your thugs.

THE DOCTOR: Are you suggesting those  
men were in my employ?

DUGGAN: That's exactly what I am  
suggesting.



THE DOCTOR: I don't know if you <sup>just</sup> noticed but they were pointing guns at me. I'm sorry but if anybody in my employ did that I would sack him on the spot.

DUGGAN: Except that I know you arranged for them to hold you up as a bluff. You're trying to put me on a false scent.

THE DOCTOR: (AFTER A PAUSE) You're English aren't you? Patron! I thought I ordered three glasses of water!

(WHILST THEY CONTINUE  
TO TALK, LE PATRON  
BRINGS THEM THREE  
WATERS. HE CLEARLY  
REGARDS THE GUN AS  
BEING NONE OF HIS  
BUSINESS)

DUGGAN: Listen you ...

THE DOCTOR: I'm the Doctor.

DUGGAN: What's Scarlioni's angle?

THE DOCTOR: Never heard of it. Romana, you were good at geometry, have you ever heard of anything called Scarlioni's angle?

ROMANA: Whose angle?

DUGGAN: Scarlioni.

THE DOCTOR: Who's Scarlioni?

DUGGAN: Count Scarlioni. Everyone in the world's heard of Count Scarlioni.



THE DOCTOR: Ah, well we've only just arrived.

(DUGGAN, LOOKS AT THEM  
FOR A LONG HARD MOMENT,  
AND THEN CLEARLY  
DECIDES THEY ARE  
GENUINE LOONIES:)

DUGGAN: Alright, I give up, forget it. You're crazy.

(HE MAKES TO LEAVE)

THE DOCTOR: Indisputably. Crazy enough to steal the Mona Lisa.

(DUGGAN STOPS)

Or at any rate interested in someone who might want to.

(DUGGAN TURNS AND  
RETURNS TO THE  
TABLE)



11. INT. LIBRARY. DAY.

(THE COUNT IS  
SURVEYING THE  
BRACELET)

COUNT: Good, thank you. You may go.

(THE TWO GOONS FROM  
THE FIGHT IN THE  
CAFE, UNDER HERMANN'S  
EAGLE EYE, DEPART)

(TO HERMANN) But not good enough.  
Kill them.

HERMANN: The detective and his  
friends, Excellency?

COUNT: No, Hermann, those two fools.

HERMANN: Excellency.

(HE BOWS AND GOES)

COUNT: One was interested in you  
and the painting, the other in this  
bracelet.

COUNTESS: Yes.

COUNT: I wish to meet them.

COUNTESS: Of course. Just tell  
Hermann.



COUNT: No, my dear, you tell Hermann.

(SHE RISES WITH LITTLE  
GRACE AND GOES.

THE COUNT CONTINUES  
HIS EXAMINATION OF  
THE BRACELET)



12. INT. CAFE. DAY.

(THE DOCTOR, DUGGAN,  
ROMANA AT THE SAME  
TABLE)

DUGGAN: (GRANDLY) Same again?

THE DOCTOR: Well, if you're buying ...?

(DUGGAN MAKES AN  
IMPERIOUS GESTURE  
TO THE PATRON, WHO  
NODS UNENTHUSIASTICALLY)

DUGGAN: So you can imagine the  
furore ...

ROMANA: (EAGERLY) Yes ...

DUGGAN: The whole Art World in an  
uproar ...

ROMANA: Yes ...

DUGGAN: Masterpieces that have  
apparently been missing for centuries  
are just turning up all over the  
place.

(AS ROMANA IS ABOUT  
TO EAGERLY FOLLOW  
THIS UP, THE DOCTOR  
BREAKS IN BLANDLY)

THE DOCTOR: All fakes of course.



DUGGAN: Well, got to be haven't ~~our~~  
~~they?~~ Haven't they?

ROMANA: Are they?

DUGGAN: They're very very good ones.  
They stand up to every scientific  
test.

THE DOCTOR: And the only connection  
in all this is the Count.

DUGGAN: Yes, but nothing dirty can  
be proved. He's clean absolutely  
clean. So clean he stinks.

THE DOCTOR: He isn't clean anymore.  
The Countess has that bracelet.

DUGGAN: What's the bracelet worth?

THE DOCTOR: That rather depends on  
what you do with it.

(FROM BEHIND ANOTHER  
TWO THUGS ENTER.  
THEY GESTURE TO THE  
DOOR)

Do you know I think we're being  
invited to leave? The dear Countess  
I shouldn't wonder. (cont ... )

(THE GOONS INDICATE  
THAT THEY ARE IN NO  
MOOD TO BE TRIFLED  
WITH AND THEY'D  
BETTER GET A BLOODY  
MOVE ON.

THE DOCTOR PICKS UP  
HIS HAT AND SPEAKS  
TO ROMANA)



THE DOCTOR: (cont) And it was your  
round too.

(THEY ALL MAKE A  
CAREFUL EXIT UNDER  
THE WATCHFUL EYE  
OF THUG ONE.

THUG TWO TOSSES  
SOME MONEY ON THE  
TABLE AND FOLLOWS  
THEM)



13. INT. LIBRARY. DAY.

(THE COUNTESS IS  
TOYING WITH THE  
BRACELET.

SHE GETS UP AND  
PULLS THE BELL  
ROPE.

HERMANN ENTERS)

COUNTESS: Hermann. Where is the  
Count?

HERMANN: Down in the laboratory my  
lady.

COUNTESS: With that Professor again.

(SHE IS CLEARLY  
IRRITATED THAT HE  
SPENDS SO MUCH TIME  
WITH THE PROFESSOR)

HERMANN: No, my lady. Professor  
Kerensky is resting in his room.

COUNTESS: (SURPRISED) Oh. Thank  
you Hermann.

(HERMANN LEAVES.

THE COUNTESS LEAVES  
ALSO)



14. INT. CORRIDOR OUTSIDE LIBRARY. DAY.

(THE CORRIDOR IS  
HUNG WITH MANY OLD  
PAINTINGS, CLEARLY  
OF GREAT VALUE,  
REMBRANDTS, RUBENS  
ETC. ARE THEY  
GENUINE?

THE COUNTESS WALKS  
ALONG TO A DOOR  
SET FURTHER DOWN  
THE CORRIDOR.

SHE MAKES TO OPEN  
IT AND IS SURPRISED  
TO DISCOVER IT  
LOCKED.

SHE PULLS IT A  
COUPLE OF TIMES)

COUNTESS: Carlos? Carlos!



15. INT. LAB. DAY.

(BEFORE A SMALL  
MIRROR IS THE COUNT.

HE CONSIDERS HIS FACE  
CAREFULLY.

HE HEARS THE COUNTESS  
CALLING, BUT IGNORES  
IT.

HE APPEARS TO SCRATCH  
ABOVE HIS RIGHT EYE.

HE PAUSES.

HE TOUCHES AGAIN  
CAREFULLY. JUST AS  
CAREFULLY HE STARTS  
TO PEEL THE SKIN  
FROM THAT POINT IN  
A WIDER BAND TO REVEAL  
BELOW THE HIDEOUS  
FEATURES OF THE  
SEPHIROTH)

COUNTESS: (MUFFLED, OOV) Carlos!

SUPOSE CAM

End  
Credits:

FADE OUT